

NOVEMBER-DECEMBER/59

# Design

THE MAGAZINE OF CREATIVE ART



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for art teachers & craftsmen

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Crafts  
for  
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# Creative Crafts for Everyone



VIKING

BY G. ALAN TURNER

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# Is your name listed below?

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"Creative Crafts for Everyone"*

Hundreds of individual artists and school members helped make this unique book possible, for their work is illustrated in its pages. In many cases, these contributors to the editorial content of DESIGN are themselves depicted in the act of creating their handiwork. Space, of course, prevents us from running a complete list, but here are some of the people included in "Creative Crafts for Everyone":

Donna Gail McLean	Bruce Hill
Pauline Johnson	Julia Berrall
Amalia DiDonato	Lester Gaba
Frank Brizzi	Thelma Frazier Winter
Margaret Moroney	Robert Hoffner
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Manuel Barkan	Opal Hull
Robert Darr Wert	Sister Mary Louise
Don Walker	Anthony T. Polley

Patricia Easterbrook Roberts

## CORRECTION

Gremlins were indeed at work in our September-October '59 issue. They played havoc with the identities of three of our writers. To set the record straight then: the name is Burt (not Bert) Wasserman, as author of our story on Photographs; it is Edith C. Becker (not Baker) in the story on Spool Sculpture; and, Miss Frann O'Connor (who did our Editorial: "Art is All Around Us") is president of the New York State Art Teachers Association and not the NYSTA. We hope these nice people will forgive us. It was not done by Desine (or Design), but by our chief proofreader, who happened to be home that day with intentional flu.

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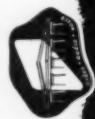


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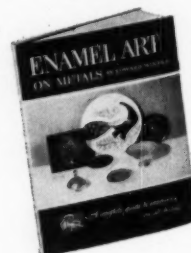
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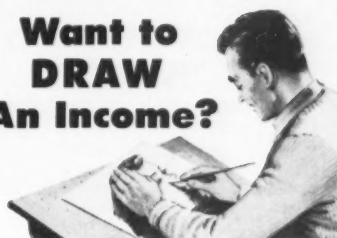
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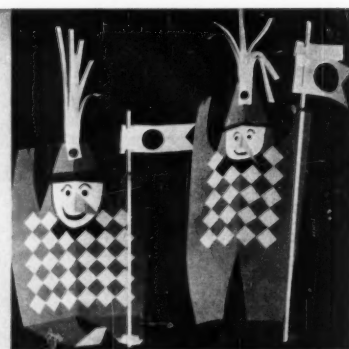
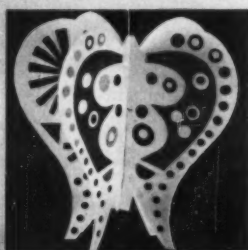
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# Opportunity and Art

by LESTER KNORR, Ph.D.

SOMEONE once said that a painter paints because he must; because he has such an overwhelming compulsion to create something that it would not very much matter what any one said about it. This kind of person will be an artist regardless of the opportunities or the difficulties and hardships that may confront him. The same statement might be made for the architect, the craftsman and the teacher. In fact, it could be made about anyone in any field who felt that there was no other way for completeness in self-realization or in life itself. Would it really matter to a potential teacher with a hunger for self-fulfillment if this mission could only be achieved in the face of long, exhausting hours? Would such a person turn aside because his social life might be consumed in grading papers and civic participation, or because the salary is not much more than he might make in even menial trades? A teacher with dedication would not be easily dissuaded by the more obvious pitfalls.

Art has its pitfalls too, and these loom large because the pure artist does not always have a product that is particularly marketable in his own lifetime. Someone else usually makes the profit on his works after he is dead. He doesn't even have a guarantee that his work will speak to a future generation if it does not speak to his own. The most talented artists today average no more than about two thousand dollars a year over an extended period of time. A few make a fortune, but fortunes are not growing on trees for everyone in any field, and the trees are fewer and farther between for an artist.

The sculptor is in the same position, and so is the professional potter who throws at the wheel and refuses to go into mass production methods. The ceramic artist must depend upon items that sell for a few dollars apiece to keep going. Unless he enters the industrial field, that is. When he has something to offer for mass production, he may establish a fine and lucrative business for himself. And we do have a distinct

continued on page 83

the creative art magazine

## THIS ISSUE'S COVER

Take one five year old like Lisa Deak, add a bright array of paints and crayons and just a suggestion that Christmas is on its way; the inevitable result is a sparkling illustration. If Christmas is a time for giving, it's also a time for creating. Many elementary grade art teachers now follow the thoughtful procedure of sending home a drawing done by each child and pasting it onto construction paper. Thus framed, it makes a cherished keepsake for proud parents.

(Color plates courtesy American Crayon Co.)



Volume 61, No. 2

November-December, 1959

g. alan turner, editor

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<b>Techniques:</b>	Dong Kingman, Matlack Price, Alfred Pelikan, Henry Gasser, Reynold Weidenaar.
<b>Crafts:</b>	Dorothy Liebes, Sam Kramer, Victoria Betts, Edward Winter, Mary Diller, Michael Engel, L.L.D.
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# BOOK REVIEW SECTION

## TECHNIQUES OF PAINTING

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Henry Gasser

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A fascinating collection of sketches and paintings are only the surface rewards of this exceptional book for serious artists. The brilliant color plates offer practical evidence of the many adventures waiting for any artist who will explore the near-limitless techniques available. This is a book for bold, creative people who are willing to try new mediums, rather than confine themselves to limited palettes. A random sampling of the coverage: landscape and seascape painting; candid figure sketching; the use of photography by the artist; on-the-spot oils, watercolors and pastels; sketching with pencils, crayons, pens, and other media. Profusely illustrated, 128 pages.

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edited by Walter Herdeg

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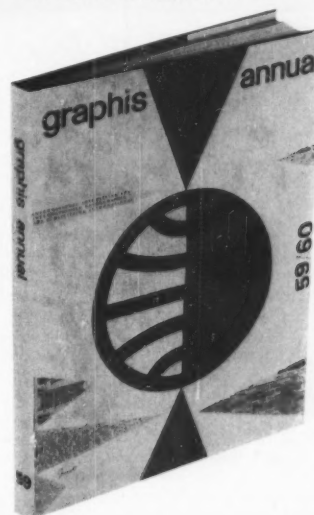
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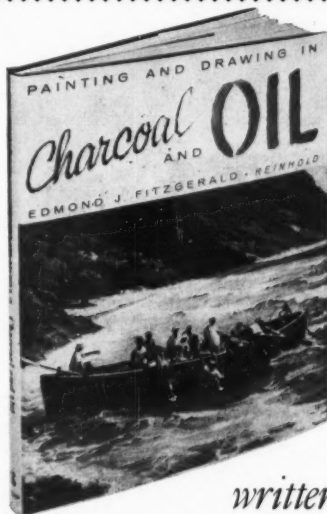
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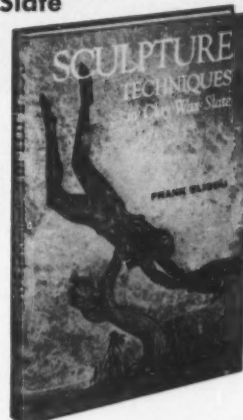
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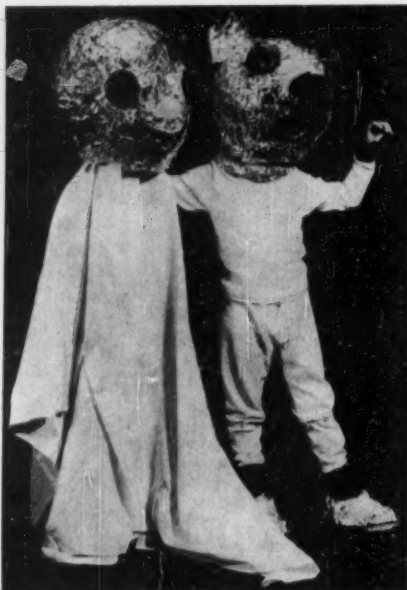
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Two ghosts on the prowl

**A** balloon and some aluminum foil are responsible for the intriguing head masks shown on this page. Just blow up the balloon—a big one—and hold it spout up. For children, the balloon should be twelve inches in diameter; for adults, about sixteen inches. This will serve as the armature about which to wrap the foil. Once the mask is shaped, the air is let out and the balloon removed.

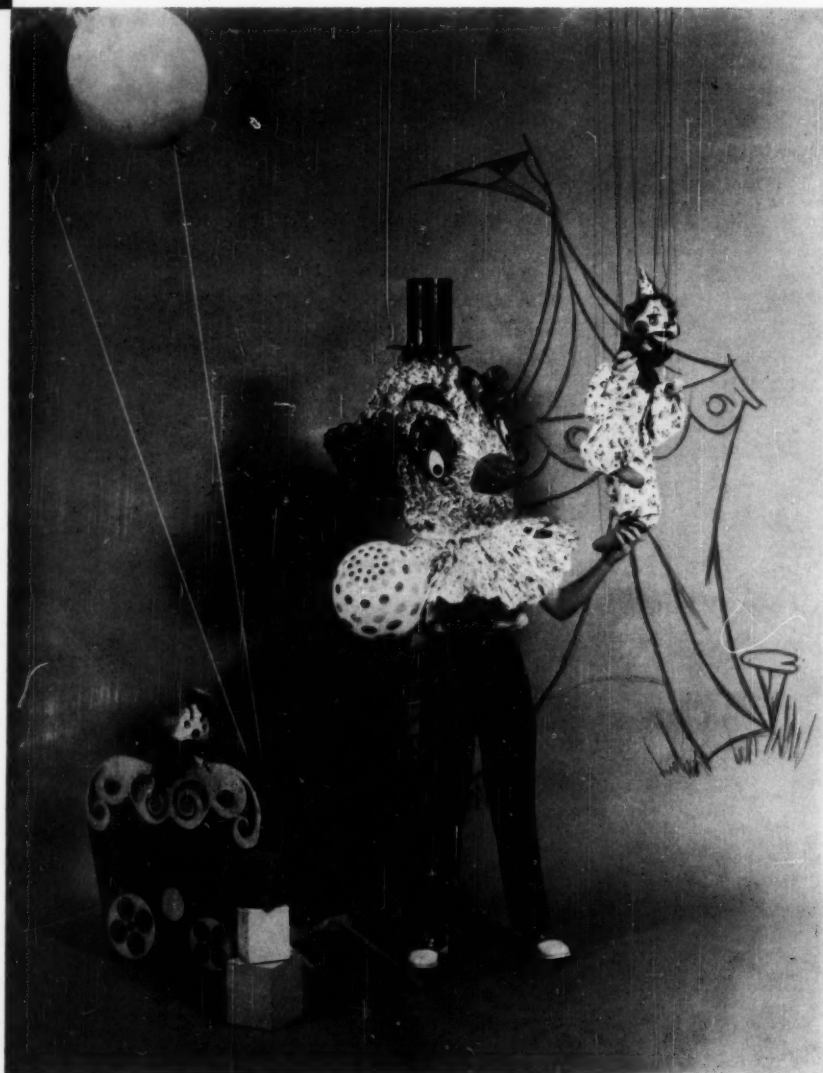
Now, unroll your aluminum foil and tear it into sheets measuring three feet in length by the width of the roll, which is usually twelve inches. You can get eight such sheets from a box of foil, and they'll all be used in the project.

Ball up one sheet to provide a nose for the mask. You are now ready to start construction. Place the balloon, spout up, on the middle of the first sheet and

*continued on page 83*

# BALLOON MASKS

*aluminum foil, glue and Dek-All do the job*



Circus clown mask, constructed in aluminum foil

Snow suds are easily applied onto glossy holiday wrap by using a pastry tube to draw your pictures or messages. Add a cluster of holly leaves or Christmas ornament.



Simple tools consist of electric or hand beater, water, soap or detergent and pastry tube. Mix to consistency of whipped cream or meringue.

## SOAP INTO SNOW

Say goodbye to the mess of painting holiday decorations on paper. Do your Christmas decorating with soap suds! Any kind of packaged soap or detergent will do the trick—just pour a few cups of soap into a mixing bowl and add enough water to create a whipped cream consistency when the mixture is beaten with a wooden spoon or electric mixer.

Snow suds are white, as snow should be. If you want to add an overall color, a few drops of food coloring or a pinch of powder tempera will provide that answer. The decorating is done by dipping your stick, glass rod or watercolor brush into the suds and then "painting" lightly onto the object. After 24 hours, the suds will harden. They may later be removed from mirrors or windows with a damp cloth.

A few possibilities: holiday greetings across a large mirror; crescent and snowflake designs (created by putting your snow sud mixture into appropriately shaped cookie forms until they harden, then removing the forms and moistening their bases for pressing onto packages or windows.) Another idea: fill a pastry tube with medium-dense suds and squirt this onto gift packages, using the thin stream of suds for painting pictures or writing messages. Or, make a pencil holder from an empty frozen juice can. Here's how:

First, remove the top of the can. Then, decorate the can with a painting mixture of one part soap to two parts of powder tempera. Add a little water and use as you would regular tempera paint. You may use any colors desired. It is important to use the soap, for tempera will not normally adhere to metal or waxed surfaces. ▲

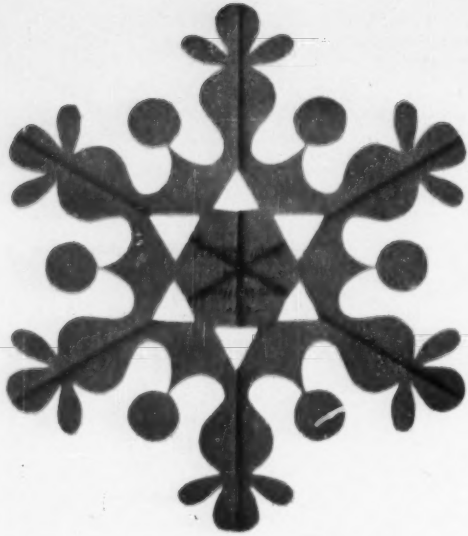


Youngster above has personally decorated her tree by attaching ice cream cones filled with candies. Paper doilies may be substituted. Snow suds are then plopped over boughs.

Small fry duo at right are applying snow suds with sticks right onto mirror. Soap is easily removed with wet rag. If necessary, art may first be lightly sketched with grease pencil or a sliver of soap.



as shown in "Graphis Annual '59"  
published by Hastings House



Folded design becomes a  
snowflake when scissors goes to  
work in an imaginative way.  
Made in France.

## Unusual greeting card designs for CHRISTMAS

As far as holiday greeting cards are concerned, there are thousands of designs on the market. Relatively few are unique or show much imagination. Here are a select group of exceptions, culled from "Graphis Annual".

Although they take advantage of skilled art, the ideas are simplicity itself. Consequently, the designs are, with one exception, constructions rather than outright draftsmanship. (The exception is Ronald Searle's delightful pen and ink Santa on a reindeer, which we simply had to include because of its imaginative treatment of a prosaic subject. It was rendered in black India ink.)

One is a collage. Another is a string and paper construction. A third is opaque watercolors against a background of hammered "snow." And yet another is nothing more than a paper cutout. Each is a fresh departure from the conventional, showing what can be done by looking over the next hill. ▲



Pen and ink sketch is by  
Ronald Searle, one of Britain's  
outstanding illustrators. It  
is his personal greeting.



**Above:**

Christmas greeting uses spartan simplicity of penned message incorporated with pasted cutouts from newspaper forming trees. From British public relations firm: Newslines.



designed by John Diebel

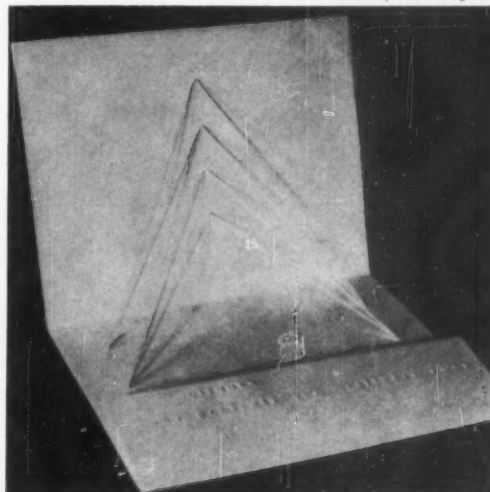
**Below:**

Swiss artist created this happy cat with brush for a tail, as his personal holiday greeting.

Celestino Piatti

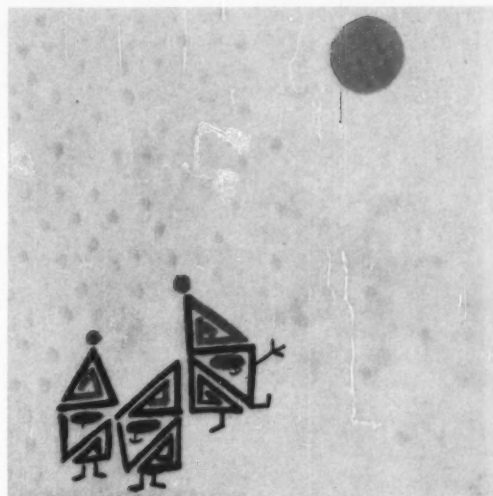


construction by Jean Vaugelade



**Top right:**  
An opening card which uses strings against an all white paper; when opened, strings form emblem of Citroen, the advertising client.

**Lower right:**  
Danish card is in five colors with the "snow" being hammered into the white paper in relief.



designed by Ib K. Olsen

# TRIO OF CHRISTMAS SPIRITS

holiday centerpieces you can make with crayon and paper

All three of our Christmas friends were made with common household items that you're apt to find in your kitchen drawer. This particular trio was created at the studio of Binney & Smith Co. to demonstrate how easily children—and even adults—can add a festive note to the holiday mantel.

They are constructed with paper, scissors, a bit of styrofoam, some metal sponge and a box of wax crayons, plus a small assortment of odds and ends and a lot of imagination.

Start with a 12" square of drawing paper. Draw an arc with your crayon along one side. When this is scissored out and rolled, it will form a quarter-circle which becomes the base of the figure. Then, using more crayons, make several border designs of star shapes, flowers, loops, etc. Now, roll the cone shaped body and fasten it with cellophane tape.

The center figure is an angel. Her wings are made by folding two sheets of 12" wide paper into accordion pleats.

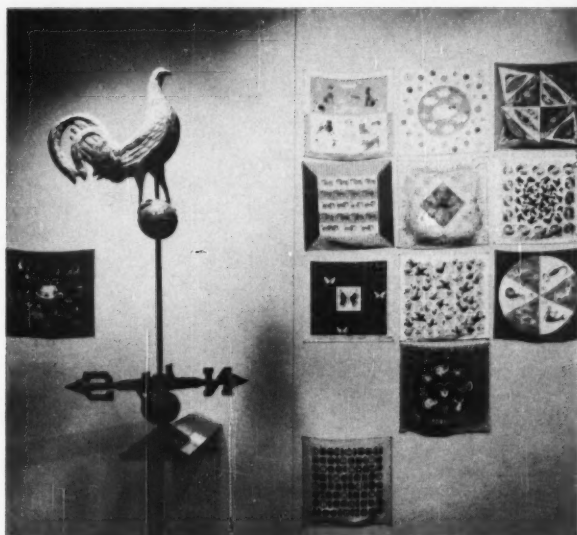
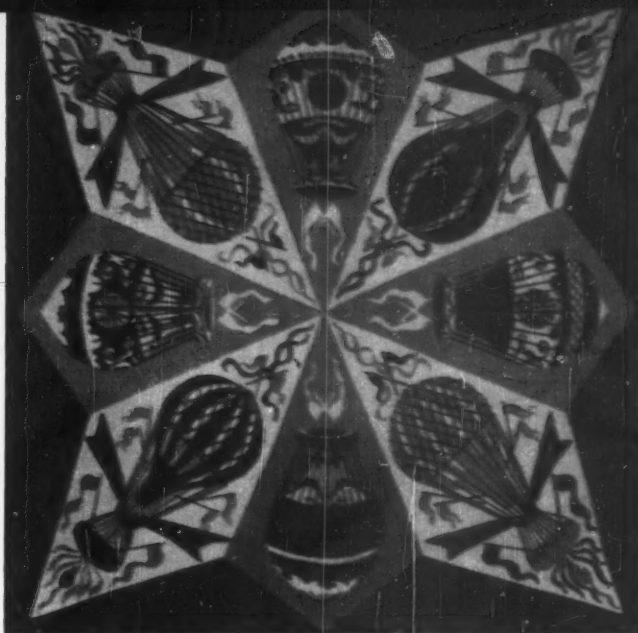
Each pleat is an inch wide. Flatten the pleats temporarily and draw in the wing decor. Now refold the wings and fasten the pointed corners to the body with tape. The angel's head is a ball of styrofoam—it can be a small "snowball" from your tree ornaments. Draw on the features with crayon (or use colored pins for the eyes.) Poke the head onto the tip of the body cone. A bit of metal sponge—a scouring pad offers a supply source—becomes her hair, when attached with straight pins. You can even make a pony tail with the metal and hold it with a bright ribbon. The halo is made from a paper doily with its center punched out, and another piece becomes a collar.

The choir boy is made in the same manner. Some bits of colored yarn are pinned or glued onto the styrofoam head to make hair. Santa too is shaped in the same general manner, except that his body is a cylinder instead of a cone. His beard, eyebrows and the trim on his hat are tufts of glued on cotton. The finished work makes a fine centerpiece or, created in miniature, it will serve as a place marker for a Christmas party. ▲

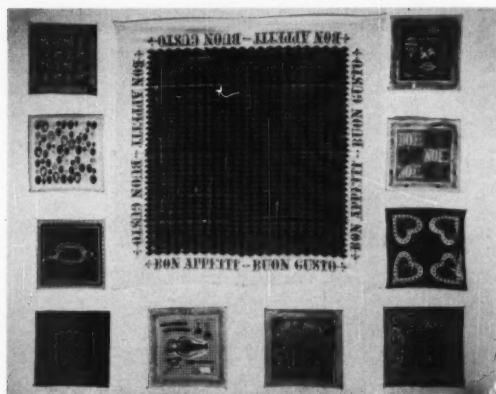
project by SANDRA GRAB

courtesy Studio of Binney & Smith, Inc.





## DESIGNED BY TAMMIS KEEFE



h andkerchief designs are the very special province of Tammis Keefe, whose textile decorated creations are zealously collected by artists, home-makers and many fine arts museums. Each new design is painstakingly developed and must be ready for production at least six months in advance of its appearance in stores throughout the world.

Working two seasons in advance requires something like a crystal ball, for the Keefe handkerchiefs must be coordinated to women's fashions which are still on the drawing board. This requires the artist to be in constant contact with fashion designers and ready-to-wear clothing manufacturers.

The designer's motifs come from many sources of inspiration—art archives, history books, wild-life collections, zoo, walks in the park and a fertile imagination. The output may be naturalistic, stylized or abstract. The procedure goes something like this:

First, a pencil sketch is made on tracing paper, working exact size. This is then transferred onto illustration board and each of the six color versions is then rendered with Designer's colors, applied with top quality watercolor brushes. The completed design is then approved by the client. Finally, the six color combinations are developed, selecting hues which will coordinate with upcoming fashion trends. The six colors form a full line, so that the customer may choose those predominant hues which integrate best with her

*continued on page 83*



# Doll Design



Behind the scenes of a  
600-year-old profession

**Y**ou'd never think it to look at the millions of dolls currently in circulation, but back in the beginning, no child was permitted within stone's throw of a doll.

The beginning goes back more than twenty thousand years. Prehistoric man fashioned the first one. For centuries, the doll was the essence of *animism*, the superstition that every natural object was inhabited by spirits. (Something of this still lives on, for children firmly believe their favorite doll is real—a companion with whom to talk out problems and to receive the physical release of daily tensions.)

Then, back in the dawn of recorded history, the fetish came into being. Crude images of mankind were fashioned by witch doctors and medicine men and it was upon these little figurines that spells to exorcize "devils" were cast. This was the beginning of medicine, and also the beginning of witchcraft.

It was the Egyptian who broke the barrier, about four thousand years ago. Toy dolls were carved for the children of royalty to play with—a royal perquisite denied the commoner. But, as the centuries went by, the taboo was forgotten and around 2000 B.C. almost every Egyptian child owned a crude doll carved from ivory or bone, or formed by twisting strands of papyrus together.

This was the first step toward representational sculpture; it wasn't long until artists began to carve statues in stone and wood.

In the days of Golden Greece, baked clay dolls became very popular. In fact, Roman and Greek girls played with their dolls up to the time of marriage. Upon achieving marital status, it became the custom to ceremoniously place the dolls at the shrine of the family goddess—Artemis,

*continued on page 82*



It's a far cry from the legless wooden paddle doll found in a five thousand year old Egyptian tomb, to the tantalizing display of toy figures at right, but they have one thing in common—they delight the young owner.

American Character Dolls



Doll bodies and faces are painstakingly fashioned in clay by sculptor who works from drawings, then are translated into molds for mass production. Skilled dress designer like Bea Rose-Head (below) creates an original pattern or adaptation of popular style in miniature, with which to clothe dolls. Her original will then be mass produced.



J. C. Penney





# THE SENSE OF SCRIBBLES

understanding children's art, without recourse to Mr. Freud

photo by Gerry Turner



Just graduated from scribbling, this youngster eyes her first representational artwork.

adapted from the just-released:  
"What Children Scribble and Why" (N-P Publications)  
by RHODA KELLOGG

**F**or at least a century adults have been looking at little children's drawings and trying to find meaning in them.

When modern psychiatrists make elaborate interpretations of what seem to be innocent, meaningless marks on paper, parents and teacher may be confused. The marks of children's scribbling have become meaningful or meaningless depending upon the adult who is considering them.

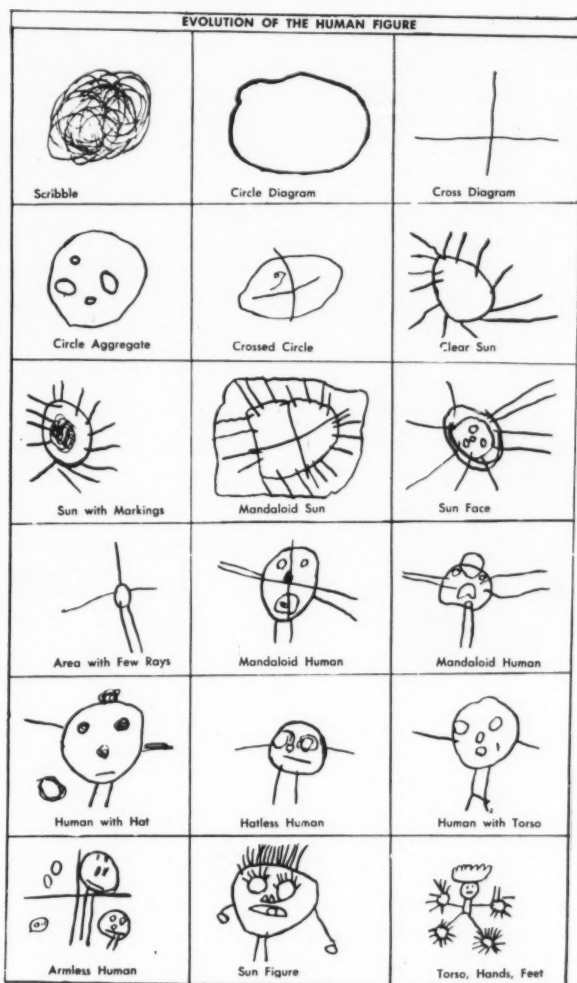
Disagreements between individuals which stem from differing degrees of knowledge of modern psychology are less troublesome than those which come from a far simpler situation—that of getting two or more persons to agree on the *structural content* of a preschool child's given work of



art. In fact, this content, or the what of a given work, can not usually be described in any meaningful way that is not highly subjective and therefore open to questions leading to disagreement.

There is no scientific terminology for children's art, but only such words as *smear*, *scribble*, *smudge*, *design*, or *picture*. For adult art there are many more specific terms, such as impressionistic, non-objective, surrealist, pictorial, fantasy, cubist, and many others. While agreement on these adult terms may be limited, there is a whole vocabulary for further communication about adult art, but there is no such general vocabulary in relation to preschool art. There is need for this, and I shall now attempt to begin the development of a simple vocabulary which may then be used to discuss children's art.

One reason why this needed vocabulary is lacking is that the adult's mind so controls the eye's interpretation of marks on the paper that the observer can record what he sees only in words that make sense to himself and his fol-



From scribble to primary figure

lowers. Thus he may say of a scribbling that it is a "circular scribble," thereby describing it in terms of a well known shape, the circle. But if the circular scribbling has two horizontal and two vertical lines within it, and the observer calls it a "scribble of a man," his imagination is *interpreting*, rather than his eye merely *observing*. From the literature that I know, efforts to classify, analyze, or interpret children's drawings lean too heavily on the observer's imagination. Less often do observers record the facts of line structure. Yet without this factual basis of agreement between observers, we lack grounds for sound adult communication about children's art and its significance. It is very difficult for the adult to turn off his imaginative or interpretive eye in looking at children's work. Furthermore, we are also unaware of this lack of capacity to observe objectively.

An established attitude of most adult observers of children's art is the one of assuming that even the preschool child is constantly trying to draw reality objects; whereas preschool age drawings themselves indicate clearly that this is not the case. Most adults are hoping and wishing to see the child draw reality objects, for this enhances communication between adult and child. But if adults could learn how to look at, or to "read" the spontaneous works of children from earliest scribbling days on up, then the child's natural method of drawing would not be violated by influences of uncomprehending adults.

In most studies of children's drawings, questions are raised and answered according to the individual insights of the adult observers. The verbalizings of children over their drawings are ignored by some observers; taken seriously by others. If trained scholars have difficulty in agreeing, how can mere teachers and parents hope to understand drawings? The hope lies in finding a method of looking at them which is free as possible from the variables of adult's subjective interpretative attitudes.

Let's make an effort to look at the art products themselves in an objective manner, by analyzing the *structure* of drawings rather than playing the psychologist and interpreting the meaning of what lies before the adult eye. Careful analyzing of work has heretofore largely been omitted, and it would seem to be the presently needed first step toward laying foundation for interpretations that can be reliably communicated.



### We start with scribbles

Scribbling behavior is natural to children. Even the child under two years of age likes to scribble, and does it best while standing, with the paper on a chair or table. Between the ages of two and three, most children learn to make, over and over again, a number of definite marks which I have identified and called the Basic Scribbles. (See illustration on page 67.). Needless to say, they are the natural self-"taught" markings made by all children, and not the result of instruction or copying of adults or older children. While the Scribbles, made singly or in combination, may be named by the child as "Mama," "Baby," etc., they do not look like the objects named. Relatively few children's drawings, made prior to age four, are pictorial in the adult sense of the word. When they have learned these Scribbles, they have acquired the basic markings out of which all subsequent drawing or painting will be developed for the rest of their lives. Some of the most beautiful and esthetically satisfying drawings made by children and adults are nothing but Scribbles skillfully put together, for these markings in themselves have permanent intrinsic artistic merit.

The Greek Cross is usually the first Diagram to be made, and there seem to be several steps of early scribbling through which children go before they make the Greek Cross. The Square and/or Circle come next, and almost simultaneously the Odd-Shaped Area. The Triangle is rarely made; the Diagonal Cross seems to be the last one to be made. By age three to three and a half the child is able to, or has "taught" himself to make the 20 Scribbles and the 6 Diagrams. These are the basic structural marks with which he continues to work. The possibilities of combinations of these Scribbles and Diagrams are, obviously, almost endless, and this fact accounts for the confused appearance of the drawings to the adult eye. And the confused appearance is probably responsible for the adult's failure to study what structures actually are in the work.

### Combinations make their appearance

When two Diagrams are put together, they are labeled Combines. Examples are shown on the opposite page. Combines occur unadorned and plain, but more often with Scribbles added. Combines are commonly made after the third birthday. The Combine drawings may be quite simple and much less complicated in appearance than certain Basic Scribble drawings made at age two; but they are more advanced developmentally.

Soon after age three the child puts together three or more Diagrams into one drawing, which result is labeled an Aggregate. Examples are given on the opposite page. The Aggregates have endless possibilities, but with them, too, some are favorites and other potential ones seem never to be made.

### The start of representational art

From age one to four, the child is absorbed with his Scribbles, Diagrams, Combines, and Aggregates, after which he becomes more definitely interested in introduc-



Scribblers come in all types and sizes . . .

### We go on to diagrams

At about age three the child begins to make definite forms out of certain Scribbles. These forms are six in number and have definite and different character. I call them *Diagrams*.

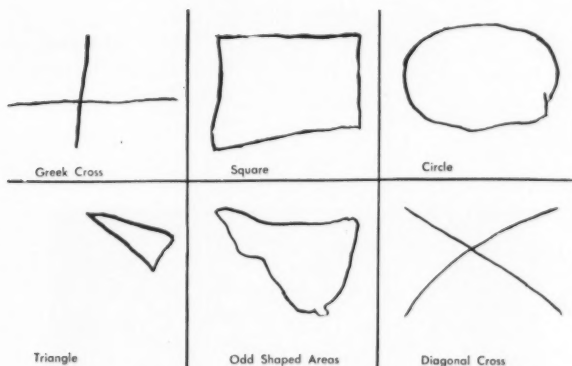
The Diagrams are six in number, as follows: Greek Cross; Square or Rectangle; Circle or Oval; Triangle; Odd-Shaped Area; Diagonal Cross. These are illustrated on page 67.

ing representational features that the adult has learned to recognize as such. This interest appears as early as three and a half. The first pictorial drawing is usually of a sexless, ageless human figure, followed by ones of flowers, animals, boats, houses, and vehicles. Long beyond four years of age, the pictorial work of children also contains examples of the previously made favorite abstract forms (Diagrams, Combines, and Aggregates). In fact, pictorial representations of children age five to eight, which are spontaneous and not influenced by adult suggestions, often



## THE 20 BASIC SCRIBBLES

Above are twenty scrawls which characterize the first work of a pre-kindergartner. These will appear in recognizable form in virtually all drawing done by young people. They are: 1. The dot. 2. Straight vertical line. 3. Straight horizontal line. 4. Straight diagonal line. 5. Circular line. 6. Multiple line scribbles. 7,8,9. Variations of the multiple line attack, which is generally the first true scribbling. 10. Roving open line, which can be done by one year olds without purpose, or have some thought behind it when done by older students. 11. Roving enclosing line scribble. 12. Zigzag line, which is the most popular and constantly repeated scribble among youngsters. 13. Single loop scribble, a relatively rare one. 14. Multiple loop line, which is fairly common and usually appears by itself as a decorative element. 15. Spiral line; not often attempted and then usually after age three. 16. Multiple line overlaid circle, which is a more sophisticated experiment attempted after age two; it may be all over the paper or just dot size. 17. Multiple line circumference circle, which is much like the previous one, but requires coordination in keeping its center void of lines. This one is a bit more advanced, age-wise. 18. Circular spread-out. No circumference effect evolves, though the lines are still circular. The child is more energetic and probably excited about what he is doing. 19. Single cross circle shows some inability to stop the crayon before achieving a circle, but the child is now becoming more deliberate. 20. Imperfect circle is a simple, almost controlled effort.



## THE 6 BASIC DIAGRAMS

The six diagrams drawn above are not always easy to spot in a child's drawing, for they are often overlaid with scribbling. But by carefully examining the work, you will be able to find these diagrams which represent the advance of the three year old to more complex forms.

The *Greek Cross* is usually the first diagram to be made, and it is shortly followed by *The Square* or *The Circle*. Only a step behind this comes the *Odd-Shaped Area*. The *Triangle* is rarely made by very young children and *The Diagonal Cross* is usually the last one attempted. By the time a child is about three or so, he has "taught" himself to make the basic twenty kinds of scribbles and the six diagrams. These are the basic structural marks with which he will continue to work. The possible combinations of these twenty-six forms are, obviously, endless and this is why a young child's art is usually confusing to the adult eye, which sees little but meaningless scrawling. This same appearance of confusion is probably responsible for the adult's failure to discern what structures are actually in the work.

reveal much more similarity to their previously made abstractions than they do to the reality objects they may be intended to depict. It is the presence of these "misplaced" abstractionist bits in the drawings that adults often dislike, failing to understand their origin and their emotional claim on the child who is working as an artist. Their presence also accounts for the repetitive and stereotyped nature of much of the work of young children. My study of work of children over five years of age is incomplete, but I am convinced that developmental sequences after age five follow certain patterns, as yet not well enough known to be appreciated. Only gradually does the child modify his early work toward later and better realism. By the time the child can draw the human figure with a torso, he also can do other pictorial work. The drawings themselves clearly show, however, that all the results come more from adaptations of previous abstractionist work than they do from copying reality objects.

Throughout childhood, the drawings children spontaneously produce will show non-realistically, or with vague realism, the presence of favorite Scribbles, Diagrams, Combines, and Aggregates. Finger painting, easel painting, and clay work reveal the same evidence of structure as do the scribbles. For adults to understand these abstract structural aspects in children's work as holdovers from earliest scribbling movements is, I think, a big help toward evaluating and appreciating them. Such understanding, I am sure, can increase adult prestige with the very young and win their respect; for adults will also know what the children know—that certain aspects of their drawings are merely old friendly favorite esthetic marks.

It is hard to see how one can fail to recognize in the Combines the child's ability to deal with forms and spaces as such. Probably the main reason the child's ability has heretofore not been adequately appreciated is that the overlaid scribbling on the Combines so destroys their appearance to the adult eye as to make us think that the child is not concerned, since we are not. The teacher or parent has to study a child's work carefully to find the Combines under the vigorous scribbling, but — they are there.

A final reason we get involved when understanding child art is that psychology has been more interested in interpreting drawings than in studying their structure. Certainly there can be no question that the Aggregate drawings show the child's desire to draw lines in meaningful relationship, even though he is just playing with design. When the child can make three or more Diagrams into a unitary whole, he enters a phase that will occupy him for a year or more, after which time his drawing begins to take on pictorial qualities which adults can recognize as such. ▲



A combination



An aggregate



# From Pencil Note to Painting

## how to use pencils and crayons in developing sketches

by HENRY GASSER

**F**OR the artist, pencils are an often indispensable tool. He uses them in many ways. From his rough, thumbnail sketches made on the spot, his ideas will crystalize into a composition that can be translated into a studio painting at his leisure. Vague sketches, created from many angles, bring back to mind what he has seen and from these fragments emerge the ideas which become the whole.

Such on-the-spot drawings are best accomplished on a kid-finish, heavy paper or board. Using a soft pencil with a chiseled point, the drawing is generally rendered with broad strokes, following the contours of the various forms that make up the subject.

In sketching with a pencil, you may approach your work in a number of ways. Some sketches are best done with a thin, styluslike line—as in delineating the edges of a building, the outline of piles and wharves, for example. This form of simplified outline drawing is frequently used by the watercolorist as a guide for color washes. Occasionally, some textures are suggested, but they are usually kept to a minimum of penciling. Handling a pencil in such a

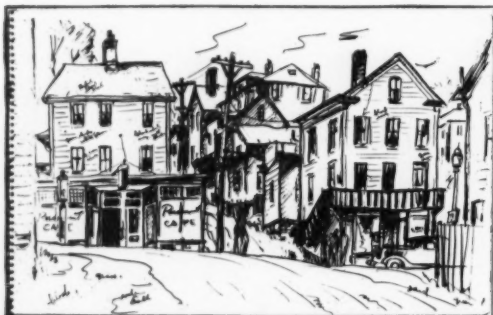
manner is also an excellent exercise for carefully delineated drawing, working directly from nature. In this technique, the pencil is kept needle-sharp, producing a hard and sometimes cold line that is a contrast to the soft, feeling-for-form experiments one ordinarily associates with pencil sketches.

We have mentioned using a kid finish paper. Its surface is sympathetic to the pencil and lends itself readily to correction with an eraser. Other interesting effects are achieved with smooth, clay-coated papers. They are particularly adaptable to direct handling, but the eraser must be used sparingly. It is also a good idea to keep several extra sheets of paper underneath for padding. If you use a soft lead, the sketch should be sprayed with fixatif immediately afterwards to prevent smudging.

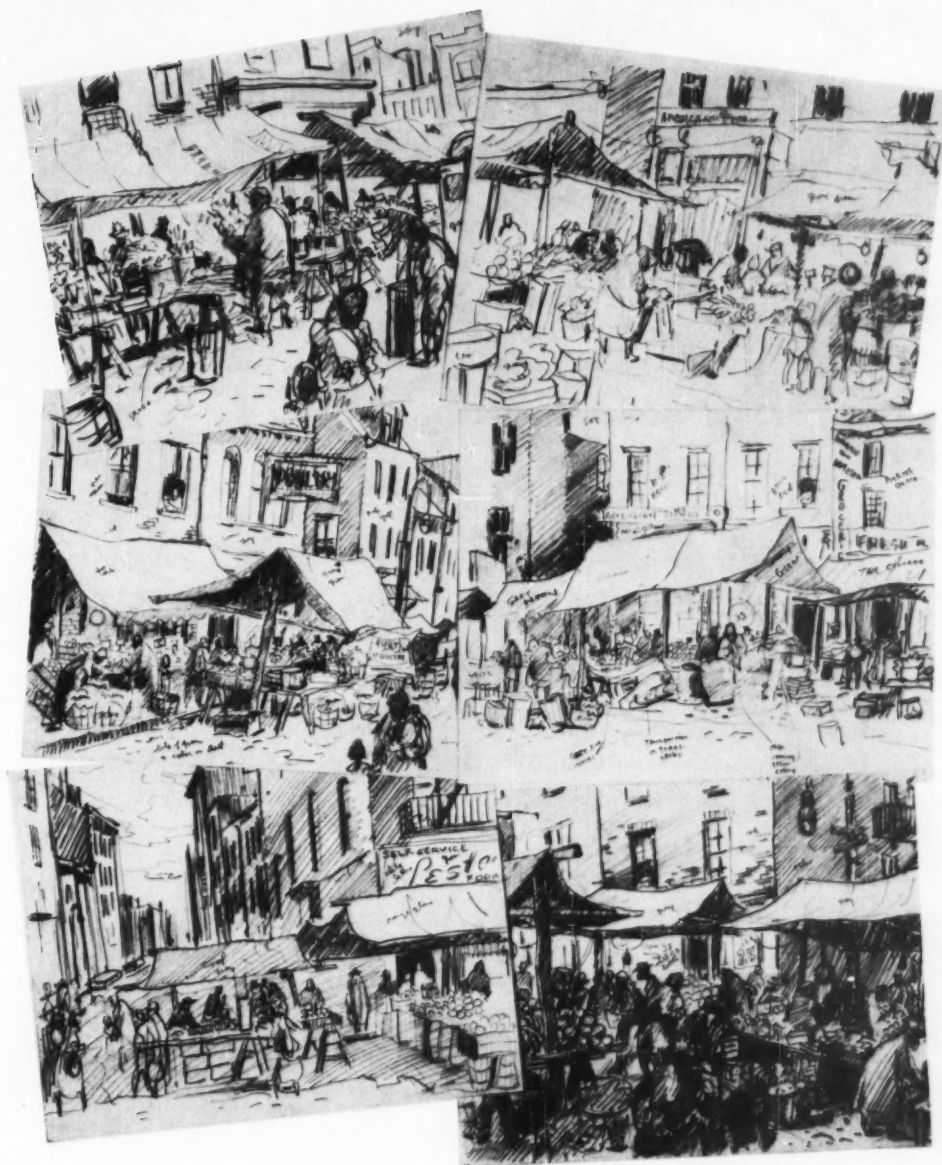
### Back in the studio . . .

As the student progresses, he becomes increasingly aware of the importance of his sketchbook. Although he may be working on the spot in full color, it is in the sketch-

adapted from highlights in Mr. Gasser's new book:  
"Techniques of Painting" (Reinhold Publishing Corp.)  
(now available thru Foenig's Book Dept.)



The pencil sketch of a winter street scene changes its proportions when Henry Gasser translates it to an oil painting. This condensing and tightening imparts dramatic emphasis to the work. Gasser usually sketches more than he plans to utilize, so that he may be selective at his leisure.



A group of pencil sketches by the author, made in a single afternoon in the produce market district. Working rapidly, Gasser makes numerous marginal notations as to color, inferred details and mood of the scene.

book that he has made his compositional notes prior to the painting of the subject. Along with these rapid notes, he usually will jot down important supplementary data—special color effects, details, placement of shadows—and these are later incorporated into the finished painting back at the studio. And in this same sketchbook he records the life around him—street scenes, people at work and play—sometimes things that may not appear in the actual painting, but which bring freshly to mind the feel and emotion of the remembered scene.

It is not necessary that your pencil-sketches color notes become too technical. If a building was a color that might

be Alizarin Crimson, and if you know that color intimately, then that's fine. But otherwise, a note to the effect that it was "pinkish" can suffice. Paintings need not be literal to be effective. However, I have a little device that I often employ when I want to recall a particular color. It is the simple game of association. Say, a wall of a building happens to be a subtle grayish-brown color, with a wee touch of olive green. It so happens that the walls of my studio are also that color. I then write on my sketch "studio walls." Later, when I am ready to paint, the little hint I wrote on the sketch makes a color association which registers immediately. You can do this with practically any-



## From rough to finish . . . .

1

A quick, on-the-spot pencil sketch barely indicates shadow areas. It is actually intended as a memory jog.

2

Once back in the studio, the sketch is strengthened with brush and India ink. More details may be added as the artist recalls the scene or decides to invent creatively. A stump may become a tree, a rise of ground end up as a fence.

3

Using watercolor in a transparent manner, the sketch is now gradually covered with washes. At the conclusion of this step, the black ink drawing is still apparent.

4

Now, adding Chinese White to the regular watercolors to make them opaque wherever necessary, the previously laid color washes are intensified. Some of the black ink lines may disappear to impart a more atmospheric mood to the final painting. When completed, the surface of the painting is a combination of transparent and opaque color, with occasional ink lines still retained as needed to add strength or help delineate the form of key objects.

thing you're likely to see—a sky is the color of “Mary’s dress”; a purple, distant hill is like the tie somebody gave you for Christmas. This little trick of memory by association is a good friend to artists.

Notice the sketch and the finished painting on page 68. The painting ended up being done in a different proportion to that of the on-the-spot penciled note. An artist can rearrange things to suit himself. I find it feasible to include as much subject information as possible in such notes. Then, when I start the sketch for the studio painting—the master sketch as it were—I can use whatever I think necessary. I am free to eliminate areas, rearrange the scene and tighten up the over-all composition.

The leaf from the sketchbook shows what I mean. My wider proportion in the pencil sketch gives me enough room to include notes and interesting data. Back in the studio, I compose the subject on an almost squarely proportioned canvas. This better suits my purpose.

### Using a pencil drawing as a tonal study

Sometimes you will draw with a broad pencil, or one held flatwise, producing a broad stroke technique. This interprets a subject with a full tonal range, for you can make areas darker, others fading to lights and grays. Such a tonal drawing is helpful back in the studio, for though rendered in monochrome, it implies much about the color effects. This form of drawing might be especially valuable to a watercolorist who happened to be without his colors. His notes will supply the palette and his sketch shows its monochromatic appearance and mood.

As such drawings are apt to be complete renderings in themselves, you will undoubtedly be reluctant to make written notations over them. Leave a margin for this purpose.

### Painting directly over a pencil sketch

You may wish to experiment by using some of your old pencil sketches as bases for watercolors. If the drawing is not too dark, you can simply float water color directly

*continued on page 82*

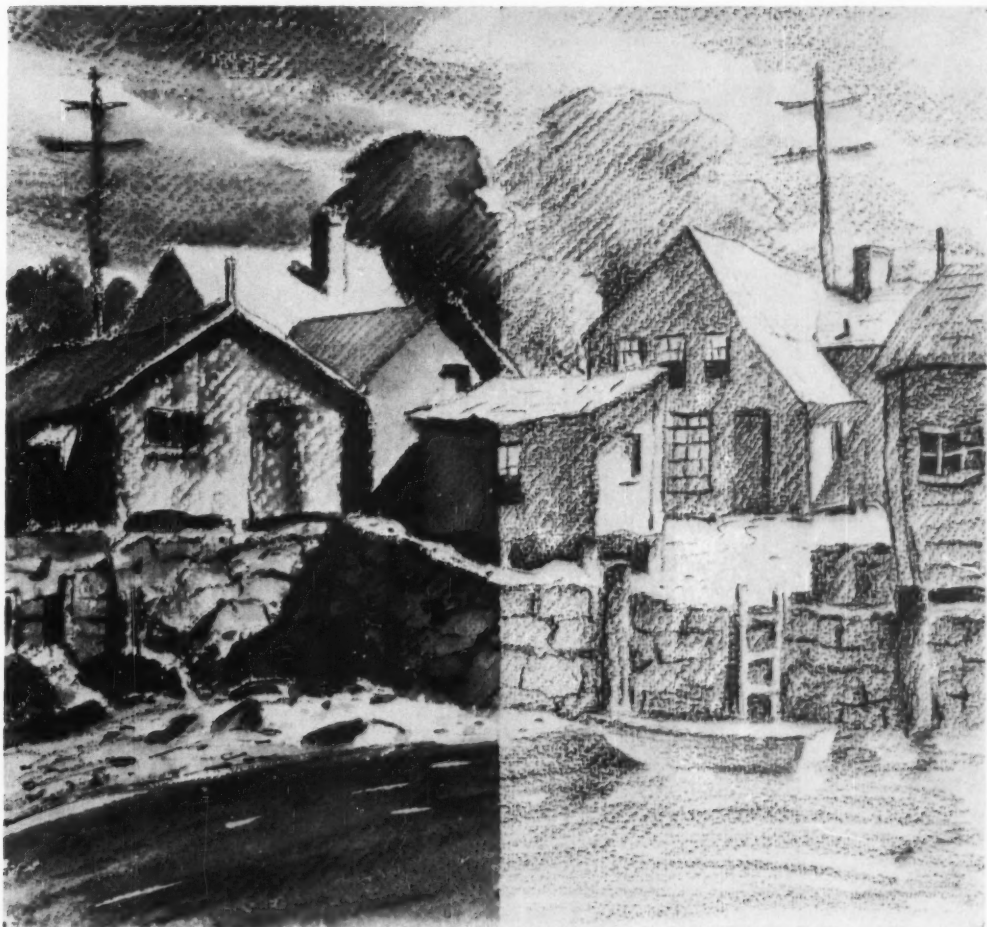




Ordinary wax crayons provide an excellent tool for the artist who must travel light, work swiftly, as in the army field sketch above. Gasser also found wax crayon the answer for impromptu sketches when on leave at various cities in Europe. These later became notes for oil paintings.



Double sketch at right shows what happens to a sketch rendered in watercolor pencil when water is brushed over the line work. Right half is the original art; left the watercolor.



# The Lost Art Of FRACTUR PAINTING

*a unique art form that has  
played hide-and-seek with time*



during the latter part of the 18th century and early 19th century, there was practiced in certain counties of Eastern Pennsylvania an interesting decorative art known as *fraktur* painting. This style of decoration is of particular interest because it really meant the planting on American soil of the medieval art of illuminating manuscripts. The technique had virtually disappeared except for a scant few remaining works somehow surviving in musty museums and crumbling with age.

Fraktur painting was essentially a local art in this country and was practiced exclusively by the Germans residing in certain counties of Eastern Pennsylvania. It was perpetuated by the descendants of these first German colonists until the middle of the 19th century, and was looked upon by them with something akin to religious veneration. Some of the neighboring English colonists, apparently recognizing the quality of this art, tried to adopt it, in a somewhat modified form, for their own use. Its discontinuance in any form in America as time wore on is a matter of much regret among those who are interested in the vital folk arts of colonial America.

An art stemming from the medieval monastery is hardly what one might expect from the sturdy Pennsylvanians, yet there is reason to believe that fractur painting is a direct descendent of the illuminating process of the middle ages.

Think of the contrast—the monk working in his cell, silent and protected from the world; the country schoolmaster in the woods of Pennsylvania designing and decorating title pages and hymn pages of psalm books, as well as colorful birth certificates and death registers! These were crude, as one might expect, but at the same time the simplicity of form along with the innate virility, freshness of design motifs, and sincerity of conception, cannot but evoke the admiration of artist designers of today. The recurrence of motifs and methods of expression are evidence of a close relationship to the peasant art of Bavaria.

While the details of the methods used are uncertain, a box recently discovered gives evidence that the artist's

equipment included goose quill pens, brushes made of the hair of the domestic cat, liquid colors dissolved in whiskey, and varnish composed of the gum of the cherry tree dissolved in water. It was with these tools and materials that the schoolmasters instructed their pupils. Paper or parchment was used.

As is to be expected, the most frequently used decorative motifs were the human figure, angels with trumpets, bird forms, the lotus and tulips. The colors used were usually brilliant and vivid. An interesting example is executed in black, vivid green and carmine; another in black, green, brown and red. Some have stippled or etched background, sometimes the text is cross hatched to give interest to the area. While many of the designs produced under the direction of the school teachers are grotesque, in form and color, those designs made in the religious community at Ephrata, due to their being made with loving care, possess refinement of design.

There are two different classes of fractur painting: religious and secular. But even pieces not intentionally religious gave evidence of religious symbols or allusions, showing that the art had grown from religious courses. Potters who decorated the slip-traced and sgraffito plates frequently were among those most prominently interested in fractur painting. Furthermore, these very potters usually were given fractur painting to do as children under the guidance of the schoolmaster. This was intended to serve as preparation for pottery design.

All through their history the Pennsylvania Germans of the preceding two centuries showed their love for color and richness of decoration. They revolted at cold white walls and used fractur paintings for decorative purposes. In its many variations and applications fractur painting is not only an intensely interesting art expression, but the various interesting examples of it offer students a rich field of stimulation. If it is a nearly dormant art today, perhaps it will re-emerge tomorrow. Centuries have never dimmed its beauty. ▲

# clay Prints

article courtesy Famous Artists Magazine  
a publication of The Famous Artists Schools, Inc., Westport, Conn.

## Editor's note:

A constant experimenter, Syd Solomon brings a new inventiveness to the ancient art of print making. He has developed his own personal techniques, with fresh and exciting results. In this article he explains how he makes clay prints—just in time for you to make good use of his methods by creating your own distinctive, unusual Christmas cards.



photos by Lionel Murphy, Jr.

There is an enthusiastic revival of the print—that graphic statement in black and white or color which the artist can reproduce by some printing process. In my opinion this renewed interest in a very old medium has come about because of new techniques and new avenues of expression.

The words “print making” usually evoke thoughts of chemistry, mechanics, detailed and fastidious manual skills, and special elaborate equipment. *Such is not the case* with the method I am going to tell you about here.

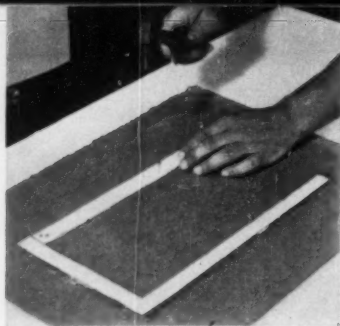
This method offers a speedy, inexpensive way for you to make a print without any elaborate equipment. Without pretensions, I can say that it is planned for your excitement—even fun, for there is plenty of that in it, too. It can add to your artistic equipment a way to reproduce the design of your paintings or drawings, or even your own Christmas cards.

I urge you to follow the procedure as I outline it here because of the lesson in creative design you will enjoy when you work this way.

I believe this method of working reduces inhibitions and fear. It is almost impossible for the beginner to imagine the first results. This puts him on his own—draws out his individual response. So I suggest you try it, if only as an experiment—a pleasurable one at that—and I feel you will be rewarded.

This is not offered as a complete course in print making. It is not a substitute for the many wonderful techniques that have been and are still being used. It is a training aid meaningful





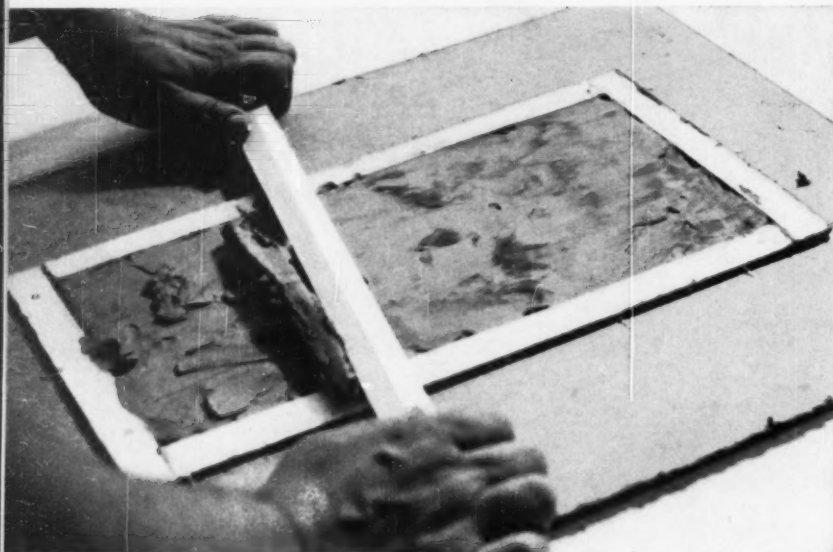
1

First, we make the printing frame. Here the sides of the frame are nailed to the panel. After the fourth and final strip is added the frame will be complete.



2

Chunks of clay are cut into slices that are approximately the thickness of the depth of the frame—here, about  $\frac{1}{4}$  inch.



3

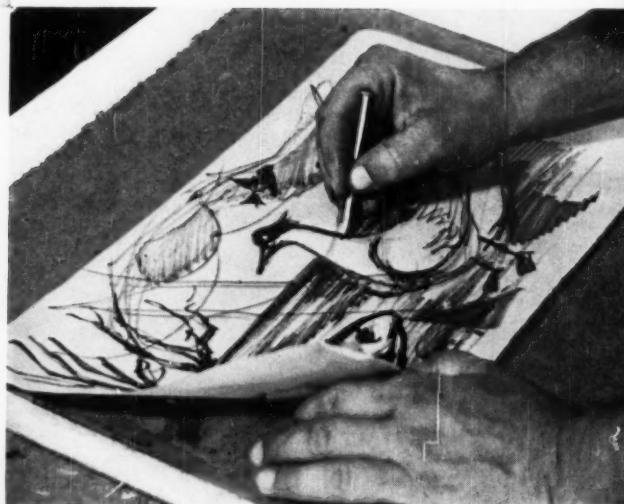
When the frame is full, a strip of wood or metal is drawn across the surface to smooth it. Then more filling is added and the surface is smoothed again. This is repeated as often as necessary to make the clay as smooth as possible.

4

The simple sketch—drawn on a piece of sketch paper with a heavy lead pencil—is placed in position on top of the smooth clay surface. Using a blunted nail (the end of a brush handle is also good), I follow the lines of the drawing, tracing through as hard as I can without breaking the paper.

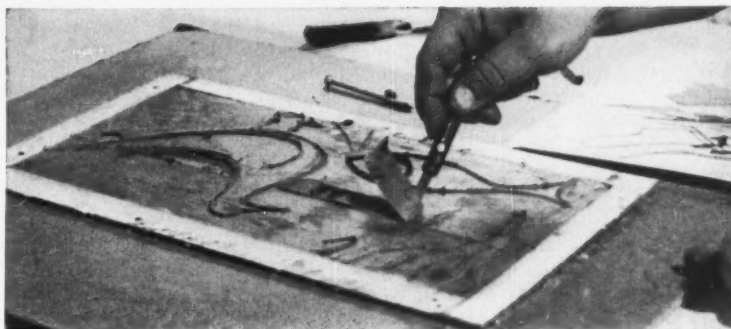
5

Completing the tracing, I remove the paper and guide lines are now incised on clay surface. Still using the nail, I work the lines deeper and cleaner, and add texture to the design. Many other tools can also be used for this—nail file, matchstick, awl, etc. Try experimenting with them.



6

Using a knife, I slice out large, flat sections of the water area, constantly working for lights versus darks and interesting textures.



7

I squeeze several inches of black oil-type printing ink from the tube onto a piece of glass (my palette) and coat the surface of the plate with it. I brush lightly, following the patterns and rhythms of the drawing. The brush itself will provide an interesting texture of its own, obvious in the print.

to beginning artists, yet it has no limitations. Prints made this way have been in the most important exhibitions.

The only material required for this experiment that you may not have in your regular kit is Plastilene, or modeling clay. It is a basic material for sculptors, and is available at most any art supply source. The best quality is recommended, in which the perfect mixture of oil, wax and clay makes it possible to re-use the material many times, providing best results and less cost in the long run. It is usually put up in two-pound packages, which is a sufficient quantity for the process described on these pages.

Other materials you will need are: one large bristle brush, a fixative atomizer, black and colored printing inks or your tube oil paints, turpentine, a dozen sheets of rice paper or newsprint (here, it pays to experiment). For your printing frame you will need some sticks of wood, approximately  $\frac{1}{4}$  inch deep, a hammer, some tacks and an old drawing board or panel on which to attach it.

### How to make the printing frame

The purpose of this frame is to form a shallow receptacle for the Plastilene. You may use any plywood or pressed wood panel for the base, and thin strips between  $\frac{1}{8}$  and  $\frac{1}{4}$  inch deep for the sides. These strips are nailed to the panel to form a rectangle the size and shape of the print.

Now we are ready to fill this shallow frame with the clay. This takes a little effort to fill the first time, but needs only to be done once for any number of prints. The frame, filled with clay, makes up the plate.

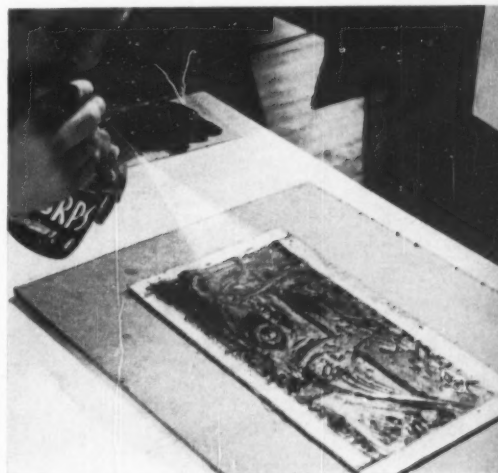
Taking a piece of sketch paper that is the size of the plate, we can make a drawing of the design that we intend to use. Keep it simple. For my demonstration I used a sea gull and a fish, a few trees, and a suggestion of water and sky, to make a rather long, horizontal shape.

It is difficult at this point to be too specific about the method of sculpting or etching the design into the clay, for it is hard to conceive the reverse effects that will take place in the printing. Only by doing it yourself will you be able to understand it. Do it playfully. Start with a single, simple object—perhaps a tree



8

The brushing of ink on the surface completed, a fine mist of clear turpentine is sprayed lightly over the entire surface to wet it a little and bring the drawing together. Practice with this wetting will enable you to determine how much or how little is needed to help the printing.



or a flower. With a nail, draw the outline of this single object deeply into the clay—cut away some of the background, returning it to storage, ink the plate and *print it*. The proof print you obtain will demonstrate clearly what is going on, and will indicate whether additional etching is needed.

By this process you can continue to make proof prints and either take away from or add to the plate until you are satisfied with the results.

## Printing

When the image is carved into the plate to your satisfaction, the printing can begin. For this you should get ready the turpentine, the atomizer, the black oil-type printing ink or black oil tube color, a large bristle brush and the printing paper cut to size. A palette is handy for holding the ink. I use a piece of glass, but a disposable paper palette, a page from a magazine, or an old china plate will do as well. The turpentine can be used to thin the ink for better coverage. It is also used in the atomizer, being sprayed over the inked plate to bring it together.

In all, I strike about twenty-five prints from a single plate without altering the clay impression perceptibly. From the twenty-five I will select only the best, perhaps fifteen to twenty, for an "issue."

## Adding color

It is quite simple in this printing process to add color—producing a print which looks much like a colored lithograph. Colored oil printing inks or your regular oil tube colors provide the color medium. It is best to use color only in the large masses of your picture, and to keep your choice of colors to two or three and black. A bristle brush is used to paint the color on the plate. Turpentine will again be useful to thin out the color and pull it together. Of course, the best printing inks and printing paper will give superior results after you learn the process.

I find that inking the plate first by brushing on the black and then adding the color produces a rich, deep-toned color plate. Frequently adding color sparingly in just one or two places is most effective.

I make about twelve impressions of a color print, using the black ink, the oil colors and the turpentine in various combinations. Then I clean off the plate with a rag and turpentine, fill in the etched surface, smooth it again to its original clean surface, and I am ready to begin another design. The same frame and clay can serve over and over again. Although it will get a little darker from the inks and colors, it is not affected by them.

There are many variations of the method presented here—I am sure you, too, will embellish this technique with

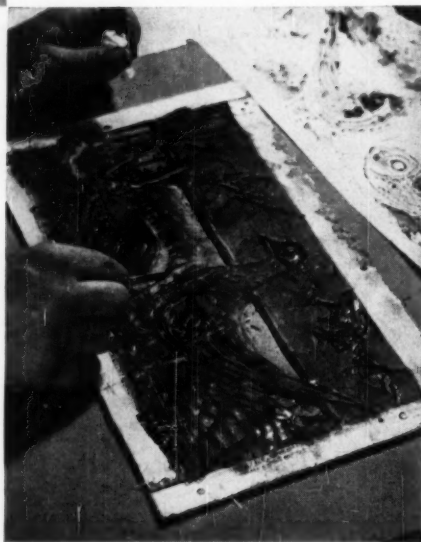


9

I place a piece of pre-cut paper on the wet plate and rub lightly with the fingers to help the ink penetrate the paper. Don't move or shift your paper. If it is thin enough, a black image will appear on the back, helping you judge how long the paper should be left in contact with the inked surface. Practice is essential, for there can be no exact timing. However, 15 seconds is average for contact. Now, lift off paper proof and study it.

10

Having studied the proof, I clean away more background around the sea gull and make other corrections on the plate.





your own ideas. Some artists have developed very unusual surfaces by pressing textured materials, such as heavily grained boards, straw matting, etc., into the soft clay, as an integral part of the pattern.

### Making a plastic plate

Because the clay plate is rather soft, it changes if many prints are struck from it. The variations produced are often very interesting—but the number of prints you can make is limited. Sometimes—especially if you are making Christmas cards—you may want to make more prints of one design, and maintain a consistent impression. If so, carry this printing idea into a more elaborate phase by adding another step:

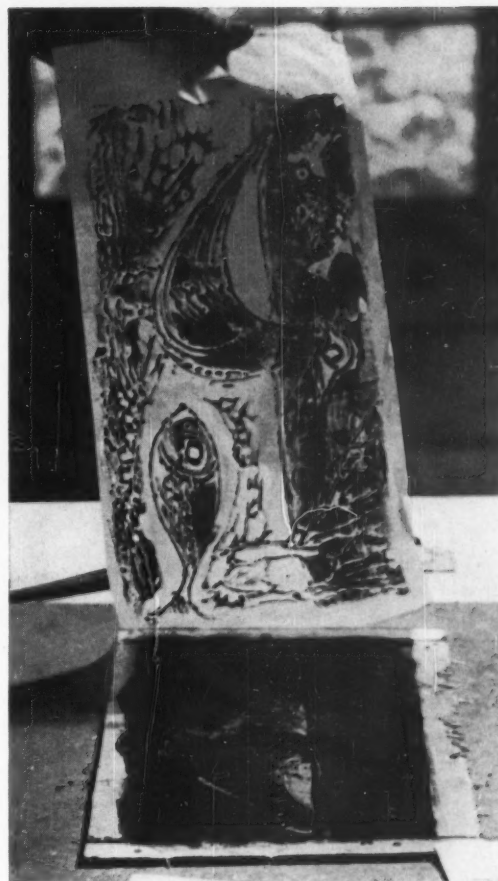
Follow the instructions above until you are satisfied with the impressions in the clay plate. Wash the excess ink from the plate by brushing very lightly with turpentine- or kerosene- saturated cotton. Keeping the plate flat, pour onto it a coat of Polymer Tempera medium, full strength. This is a creamy, water-soluble plastic that dries water-clear and waterproof, and is available at most art supply stores. As a substitute you may use any *white* plastic-base household glue, such as Elmer's or Lepage's. These usually come in squeeze bottles, and your local hardware store has them. They are available in large sizes, which is a more economical way to buy them.

Don't attempt to get this first coat too thick, but let it dry and pour another coat of the plastic on top, spread it well and permit it to dry, too. When completely dry, this plastic can be pulled off the clay. The incised areas of the clay original are in relief on the plastic. It is a perfect casting of the clay plate in reverse.

The print made from this plastic plate is the reverse of that made from the clay print. This can be very effective, but if you do not like it you can plan your original drawing for the clay etching beforehand to produce the effect you want in the plastic cast.

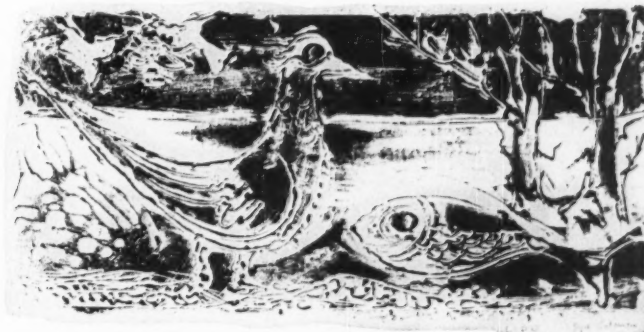
The plastic plate can be glued to a piece of matboard with additional Polymer Tempera medium for easier handling. From this plate you can make hundreds of reproductions with accurate control, using exactly the same method you did with the clay plate. You can make black and white or color prints, using printing inks or oil colors as explained above.

Whichever way you make your prints, the results will be interesting. It is a creative experience to make changes on the printing plate and watch your picture grow—to vary the colors from impression to impression and observe the new, exciting results you can get. Try it yourself and see ▲



### 11

After making corrections, I re-ink and print again. This impression looks a bit better. Then I repeat the process. With the third print I feel that the plate is ready and I go on with the printing, using the black ink and the turpentine. I try for many different qualities, for all the prints do not have to be exactly alike—and they rarely are.



Here is a reproduction of the finished black and white print.



"Peter and the Wolf" is in direct sculpture, of glazed terra cotta. The boots are black and the coats red.

## CHRISTMAS CERAMICS

created by THELMA FRAZIER WINTER

**A** firm believer in combining limited mass production methods with maximum taste, Cleveland artist Thelma Winter watches the advent of the Christmas season with a canny eye. Long before the snow flies, she goes to work, cooking up dozens of storybook motifs in her garage kiln. To hasten drying time, she also employs a very handy, monstrous kitchen oven, built somewhere around the turn of the century. With ready commissions in smart gift shops, Thelma fashions perhaps a dozen little masterpieces and then creates molds of them. No one but Thelma Winter makes these figures, so her "mass production" is on a very modest scale, and the several dozen of each motif remain relatively unique. They are priced in the vicinity of \$10-\$25 apiece, but despite the budget cost, some of them inevitably win top awards in ceramic sculpture and end up in the collections of fine art museums. Thelma shapes them by hand with the aid of a few common kitchen tools like a rolling pin, strainer, butter knife and meat grinder. ▲



Harlequin performers won a \$500 top award for Thelma Winter in a recent ceramic national exhibition. Executed in terra cotta, red orange, yellow, black, white and liquid gold. Mrs. Winter is one of the American pioneers in the use of color for ceramic sculpture.

Charming group of "kiddie" figure  
were created by the artist for sale in gift  
shops during Christmas season. They are  
variously colored in powder blue,  
white, grey, red-orange, black.



"Pegasus on Tracks" is decorated with gloss and matt glazes, applied with #5, #7, #10 camel's hair brushes.





adapted from: "Designing For People"  
by Henry Dreyfuss (Simon & Schuster, Publishers)

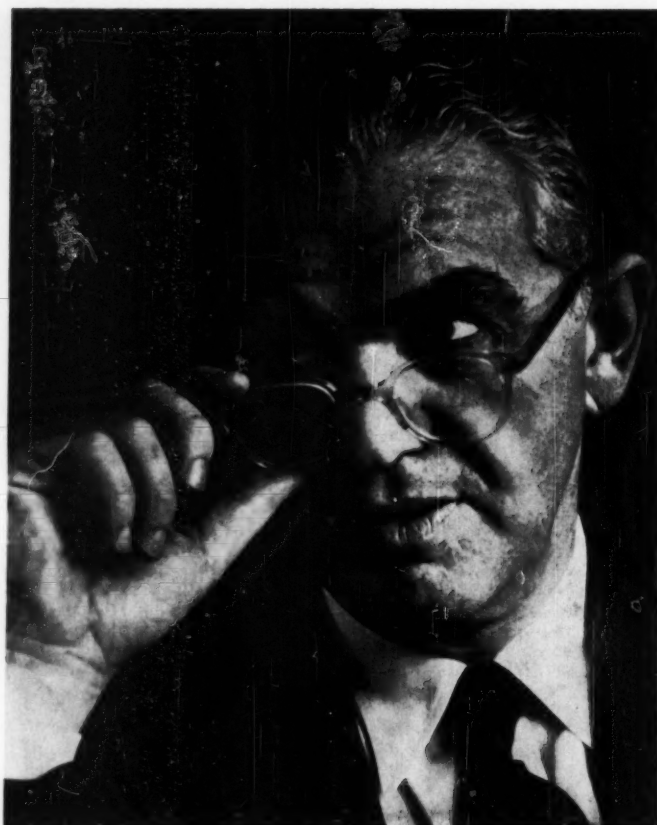


Photo by Richard L. Simon



product designs by Henry Dreyfuss

# Designing for People

by HENRY DREYFUSS

Today's industrial designers are mostly created in industrial-design offices. Many are educated architects or engineers. Some are self-trained. Some are from art schools. Architecture and engineering give excellent background for industrial design because they teach people to think in an orderly fashion and in three dimensions. Some art schools that give industrial-design courses are good, but others turn out people who can make a handsome rendering or a well-finished model that couldn't possibly be translated into a satisfactory product. Our goal is more college courses in industrial design, termi-

nating in a degree. Such graduates would be prepared to measure public taste, understand production problems, comprehend a budget and balance sheet, talk business on an executive level with a client, be salesmen, diplomats, psychologists, and be able to work intelligently with engineers. In order to conceive future designs, they should have a talking knowledge of the history of art and architecture. It is an imposing combination, but if a student can get the beginnings of it in the universities, he will be on his way. And universities are becoming increasingly cognizant of industrial design.

### **Must an industrial designer start at an early age?**

Age is only relative to the individual. Gauguin was thirty-five years old before he really started painting. Michaelangelo was seventy-two when he was called upon to design St. Peter's.

Assuming that you have had some art, architecture, or engineering training and that you are convinced of your good taste, try this exercise. Walk through a department store or carefully examine a mail-order catalogue or just look around your own home. Select a dozen items that do not suit your fancy and seriously study them, then make an attempt to redesign them.

When you have finished, ask a practicing industrial designer to evaluate the result. You'll soon discover if you have something to offer this competitive field.

### **Is packaging a part of industrial design?**

Yes, a very important part. Some industrial designers do packaging exclusively. Some large offices have special departments for it. Packaging has become a vital part of modern business. Watch the procession of carts at the check-out counter of a busy supermarket. The colorful array of packaging is evidence of the know-how of the packaging expert. He has helped persuade the shopper to select one item over another, although they may be identical in purpose, quality, and price. More subtle packaging may be found on the shelves of the drugstore. The paradox is reached, of course, at the cosmetic counter, where the vial is often more costly than the contents.

There is much more to packaging, naturally, than what is visual. Long before cartons and bottles were eye-arresting, they were necessary as containers and as protection. This is still true. The packaging specialist must be completely familiar with materials—kraftboard, wooden barrels, tin cans, plastic, paper, glass, cellophane, and the new synthetic coatings. A plastic coating for dill pickles, to be peeled off when ready for eating, is now successfully being marketed. The plastic squeeze bottle for liquids has become almost universal.

The packaging expert must know what will stand up best in shipping; what excessive heat and cold will do to the product and how to insulate against it; he must understand the problem of weight and know what fastenings the post office and express companies demand for shipment. He must be aware that a great deal of merchandise goes air freight—often needing less protection because of careful handling but also requiring lightweight containers. The package designer must be an expert in typography and must test legibility in the various degrees of illumination where the product will be sold. He must understand inks and printing and labeling. He should be alert to colors that will fade in the bright sunshine of a display window, lest the merchandise seem shoddy and therefore unsalable.

He must understand the processes of packaging machinery. The carton or wrapper is sometimes closed around the can or bottle at lightning speed, and the package must be designed to facilitate, not hinder, the pace of sixty-five loaves of bread being wrapped in a minute, one hundred and fifty packages of cigarettes, six hundred sticks of gum, or the filling and capping of two hundred and forty Coca-Cola bottles.

Equally important, the package expresses the quality of its contents. It would be difficult for the shopper to know the difference between one flour or rice or coffee and another, but she recognizes an advertised package and, once she has used and approved the contents, will return to buy it again.

Products other than foods and drugs are carefully packaged. Vacuum cleaners, clocks, utilities of all kinds, come in boxes that must be protective and attractive. Tennis balls come in airtight cans and watches in molded plastic cases. Spare parts for heavy-machinery components of farm implements, oil-well-drilling machinery, Diesel engines, pumps, all come protected in carefully designed cartons and wrappings. It has proved to be good merchandising to pack eight spark plugs to a box and thus sell a complete replacement. The six sides of a box or the circumference of a can provide excellent advertising display. From the quart of oil at a service station to a stick of gum in the drugstore, there is no better place to sell the virtues of a product than on its own jacket. The selling need not be done in so many words as in the atmosphere or identification created by the picture or design or color combinations.

### **Can a small manufacturer afford an industrial designer?**

He cannot afford to be without one, because industrial design is a great equalizer. The public isn't interested in the size of the manufacturer; it is interested only in getting its money's worth. In other words, a small manufacturer's product must compete in the open market with the big manufacturer's product. Suppose ten men pool their funds and make an electric toaster—a good electric toaster—and put it on the market. Their product is still going to have to stand comparison with General Electric and Toastmaster. If the small manufacturer is going to meet them on even terms, he will be wise to buy a share in the time of a competent industrial designer. It may come high, but he buys all the designer's experience with his fee.

### **How lasting are today's designs?**

Sometimes, to dramatize the fact that the modern products of industry are made more efficient, more functional, and more eye-appealing by industrial design, designers like to show "before" and "after" pictures—comparing today's sleek gas range, for instance, with the black cast-iron kitchen stove Grandmother used. I have found that this seemingly harmless bit of showmanship can backfire. In the minds of some people it creates the impression that the industrial designer is so fatuous as to believe that his work, unlike Grandmother's stove, never will become outdated. Actually, the industrial designer believes no such thing. The fact is that people and people's taste change, making today's design obsolete tomorrow. This kind of obsolescence can be an important sales factor in certain types of nondurable merchandise and sometimes is deliberately accelerated by design. Also, technological ad-

vances in this swift-moving world often combine to outdate the best of designs. By this I do not mean to imply that the conscientious designer isn't striving for longevity in his designs. He strives to make his modern designs as "classical" as possible, in the hope that they will live. But we designers are realists. We are keenly aware of the attrition of changing public taste and relentlessly advancing technology. I try always to keep the sobering thought in mind that everything was modern the day it was created. When I hear a designer laugh at a piece of Victorian furniture, I am tempted to say, "Careful, now! Are you sure people won't be laughing at your furniture a hundred years from now?" And, finally, to keep things in focus, I like to imagine the Grecian shepherd who came down from the hills one day and viewed for the first time the newly completed Parthenon and said, "I hate modern architecture!" ▲

## DOLL DESIGN:

*continued from page 63*

Aphrodite or Athena—as a symbol that childhood was over and maturity was taking its place.

The conquering Roman soldiers were the earliest serious dollmakers. They whittled figures in their spare time, both for amusement and sale. Wherever they went, their handiwork was left, and the popularity of dolls became universal.

Dolls suddenly vanished from the scene around 800 A.D. The reason: the Catholic Church viewed with disfavor the representation of Man's image in graven form, fearful that it would encourage idolatry. This ban continued until as late as the Thirteenth Century, when more liberality entered the Church. About 1250 A.D., the doll made its new appearance in Nuremberg, Germany and dollmaking became a profitable enterprise once more. By the Fifteenth Century, dolls were even put to use by Charles VI of France, as emissaries of fashion. Several dozen small dolls were shipped to Her Highness, dressed in the latest costumes from Paris, complete with the current coiffures and jewelry. And, when European countries went to war, a special "rule" was informally adapted by warring nations, exempting ships whose major cargo was fashion dolls from attack! The fashion doll was thus accorded a preeminence no other form of art has since enjoyed.

It was not until the Eighteenth Century that dolls were again abandoned by adults and returned to their rightful

owners, the children. This was the century when fashion magazines came into being and dolls were no longer necessary as a visual emblem of fashion. The first dolls to come to America were on the ship which brought the settlers to Jamestown, in 1607.

Today, dollmaking is a major industry accounting for nearly 30% of all toys produced in the United States. Nearly a half-million will be placed on sale this year—and a third of these will reach the market a few weeks before Christmas.

Dolls are more than toys. They are a reflection of the culture of our time. Historians will look to them for unerring clues to what we wore, what we thought, our entertainment and even the history of our time.

The doll of today favors realism. The baby doll, though still popular, has given ground to the life-sized replica which sometimes stands three or four feet high, wears children's clothing and is an idealized but still recognizable image of the child who proudly owns it. Youngsters own fewer dolls, but they are far more expensive than yesterday's rag doll. And they are infinitely more versatile. Thousands of artists earn their livelihood from the creation and manufacture of the doll. ▲

## SUPPLY SOURCES FOR DOLL MATERIALS

### WIGS:

A & B Wig Co., 890 Broadway, NYC.  
Artistic Wig & Novelty Co., 9 White St., Bklyn, N.Y.  
Ben Wig Corp., 30 W. 15th St., NYC.  
Harris Wig Co., 124 Myrtle Ave., Jersey City, N.J.  
Scott Wig Corp., 85 Bleeker St., NYC.  
Wiggy, 134 Noll St., Bklyn, N.Y.

### STUFFING:

Tallyho Trading Corp., 451 W. Broadway, NYC.  
World Waste & Fiber Co., 401 Bway, NYC.  
Greenpoint Fiber Mill Co., 58 Greenpoint Ave., Bklyn, N.Y.

### VOICES AND SOUND DEVICES:

Wintriss, Inc., 20 Van Dam St., NYC.

### COLLECTORS DOLLS:

Doll Museum Gift Shop, 81 Pondfield Rd., Bronxville, N.Y.

### FACES:

Art Plastics Co., 37-28 56 Woodside, L.I., N.Y.  
Crescent Hill Novelty Co., 6 W. 18th St., NYC.  
Dallspart Supply Co., 5 E. 19th St., NYC.  
Flexite Plastic Novelty Co., 591 Bway, NYC.  
Frisch Doll Supply Co., 375 W. Bway, NYC.

## FROM PENCIL NOTE TO PAINTING:

*continued from page 70*

over the desired areas, allowing the pencil lines to show through as integral parts of the rendering. In such a case, the color is applied flatly, with the pencil tones providing the modeling.

Another, more popular method, is to sketch the subject sparingly, doing little or no shading and lightly writing in your notes on the various areas. This allows more direct handling; modeling is achieved through successive washes of color. Lightly indicated notations can be erased afterwards with a soft eraser.

As pencil sketches are generally done on a lightweight paper, it will be easier to paint over them if the sketch is first mounted on a stiff white cardboard. Do not use glue or rubber cement—both of these adhesives will eventually stain through the paper. I suggest you use white library paste. Another tip—it will adhere better if the paper is first sponged with water on the back side and the paste is then lightly applied over this wet base. Don't oversoak the paper or your pencil lines may blur. And make certain that a clean, white piece of paper is placed on top of the sketch before you weight it down to dry. (I prefer to place my pasted sketch on a table, cover it with white paper

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## DESIGN TECHNICS



and then weight it with a flat drawing board. Add some books for extra weight and let it adhere over night.) Small sketches stand little danger of warping; for larger ones, you might stretch and paste a sheet of heavy brown paper onto the back of the mounting board. This will act as a counter and prevent warping.

### Sketching with Conte

Conte is an excellent medium for obtaining quick, dramatic effects. It comes in both crayon and pencil form and both can be combined in the same drawing. The effect is often utilized in making visuals or comprehensives for advertising art, to suggest how a painting or other form of rendering will look later. The sticks or pencils come in various colors and shades and hardnesses; the most useful two are sanguine (brownish-red) and black. The pencils are used by holding it in the same way as any pencil; the sticks are preferred for working broadly and the sides are best for this purpose. You can break the stick into pieces of the desired widths.

Conte sketching is often done on semitransparent tracing paper; these come in pads of many dimensions and are popularly called overlay paper.

### Crayon sketching as an art aid

With rare exceptions, wax crayons are seldom used for making finished pictures, but this does not mean you can't do exactly that. For the most part, however, you will find that the wax crayon is ideally employed for rapid color sketches where portability is the important consideration. Being wax, they do not lend themselves to smooth, glossy papers and you should have paper with tooth.

The advantage of wax crayon is that it is a dry medium which will not smear, needs no fixing, no water for dilution and a package of them can fit into your pocket without any fuss or bother. The limiting factor with wax crayons is that they do not offer too subtle a variety of variations in tone and hue unless you take care in juxtaposing your lines of shading.

I found simple wax crayons invaluable when I was in the armed forces. Their compactness was the primary consideration, of course; all I needed was a small sketchpad and I was in business. I also remembered this ease of conveyance when I wandered through Europe making sketches that later became paintings. My sketchbook is filled with invaluable crayon notes. Incidentally, you might like to experiment by combining a crayon sketch with watercolor wash. Any open areas not wax covered (and thus offering a resist to the watercolor) will tone beautifully with a wash of watercolor.

### Using watercolor pencils

Watercolor pencils produce a stroke similar to the crayon. However, when clean water is brushed on such a sketch, the strokes dissolve into a color wash similar to that of watercolor. Although these pencils do not lend themselves to large renderings, small sketches can be produced with interesting results. They are certainly convenient to carry; a small box of twenty-four such pencils should be a welcome tool for the artist who likes to travel light, yet create watercolors without having to re-do his original sketches. The only additional equipment is a can of water and a brush with which to apply it over the pencil sketching. In using the pencils, I recommend sharpening them with long leads so that the sides can also be employed flatly. This will create broader strokes when needed. Be sure to render such strokes uniformly, otherwise they will

not make a smooth watercolor wash when moistened.

It does take experimenting to properly handle watercolor pencils. Some of the hues are drastically changed when water is applied. You must work with the pencils awhile to discover the peculiarities of each individual color. ▲



### BALLOON MASKS:

*continued from page 56*

and shape it about the balloon. Repeat this for the next two sheets, until all the balloon is covered. Then, position the nose ball and affix it with cellophane tape. Another sheet of foil next goes about the balloon and over the nose too. Continue wrapping the foil until the mask is fully shaped. The final assembly step is to tuck in the ends and form them about the spout of the balloon until a nine inch opening is created, through which the wearer's head will pass when the balloon is removed. This completes assembly.

The aluminum foil may now be decorated. You can scissor out eyeholes and a mouth, tape on aluminum ears, horns, tusks, beards, etc. For more permanency, use a white glue such as *Elmer's Glue-All*. You can also decorate on aluminum foil with *Dek-All*, one of the few painting mediums which will adhere to metallic surfaces. ▲

### DESIGNED BY TAMMIS KEEFE:

*continued from page 61*

dress or suit. Usually, four colors are used on each kerchief, one being the master.

The final steps in the creation of the handkerchiefs are mechanical and, other than planning for the purpose, they are not done by the artist. This mechanical procedure is screen printing for mass production. In Miss Keefe's case, this is done by J. H. Kimball, Inc., well-known scarf manufacturer. The screens are made photographically on thin silk fabric, one for each color involved. The handkerchief design is then printed onto white linen, washed, finished and hand-hemmed.

The Christmas line was completed by the artist in July; when the snow flies, she will be working on summer themes. ▲

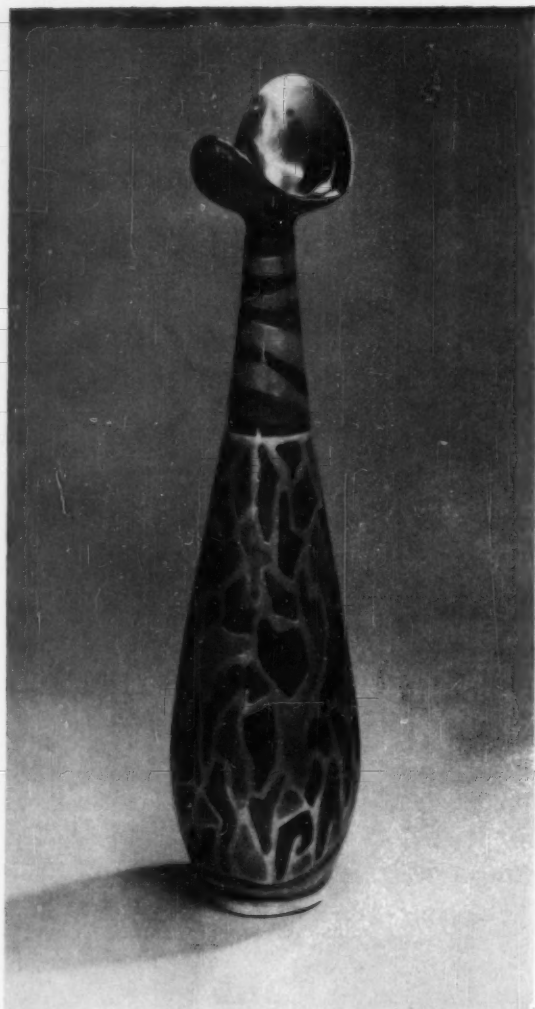
### OPPORTUNITY AND ART:

*continued from page 51*

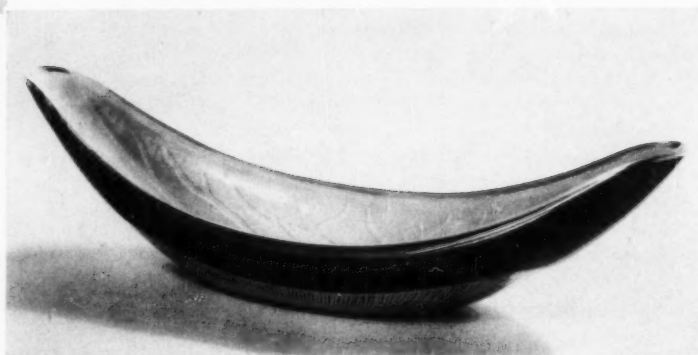
need for taste and quality in mass produced ceramics. Not all fields of art offer similar opportunity. Thus, these statements speak a grim foreboding for anyone considering wealth and speedy fame in the fine arts, for the larger part. They cannot be glossed over or forgotten because they are true in our time and the immediate future does not promise any changes that would justify a more optimistic point of view.

The obvious question to be asked, then is: why would anyone in their right mind even remotely consider art in any form as a career? To call this a profession is to give a name to something that does not even exist!

*continued on page 86*



Slender vase, above, is decorated with blue, grey and light grey enamel. Designed by Harry Sorby.



Beautiful bowl is enameled on the outside with dark blue enamel; the inside is of light grey. Designed by Harry Sorby.

Bowl meant to hold flowers for table centerpiece is enameled in varying shades of grey. Designed by Th. Lie-Jorgensen.

Enameling in America, with a few notable exceptions, is still in a period of groping experimentation. We have a vast legion of practitioners—the enameling art is one of our most popular serious hobbies—but the European craftsman enjoys a far longer history from which to glean purity of design. And in Norway, as these three examples by artist-designers of the David-Andersen factory in Oslo amply illustrate, taste and beauty are paramount. Here is a happy marriage of designed decoration put to functional use. The Norwegian craftsman thinks first of the use to which his artifact will be put, then decorates it with disarming simplicity.

The objects shown are all executed on sterling silver and each is unique. Owning these bowls is a matter of loving investment. But the approach lies within the reach of any enamelist who can practice restraint. ▲

## Norwegian ENAMELED BOWLS



# ROYAL DOULTON

since Napoleon's day, specialists in exquisite pottery

As the conquering armies of Napoleon finally ground to a stop (with the name "Waterloo" on everyone's lips) throughout both Europe and England the financial world was seething wildly. It was scarcely a moment to enter private enterprise. The year was 1815.

To John Doulton and John Watts, two young men in their early twenties, it was a time to gamble. Ignoring the chaos of the moment, they acquired a small stoneware pottery by the Thames.

It was an area steeped in artistic tradition. Only recently, the remains of Roman and medieval kilns had been discovered, and now the district thrived with earthenware shops. In the face of fierce local competition the two partners struggled to make a go of it. Their shop faced Vauxhall Gardens, immortalized in Thackeray's *"Vanity Fair."* Sweating over the kilns, Doulton and Watts personally created the first offering of what painfully grew into a mammoth ceramic enterprise. Today, the little shop has expanded to a major plant on Lambeth Street, world-renowned, as the home of "Royal Doulton."

From the outset, Doulton made a limited number of

decorative Hunting Jugs and Toby Jugs, but it was not until the 1830's that they began the first of the series of figure models and commemorative pottery for which they have since become famous. Those were the days before the framing of the great Reform Bill and Doulton was quick to benefit from the public furor. Many thousands of stoneware "Reform Bottles," portraying such figures as King William IV, Lord Grey, and other great figures associated with the Bill, poured out of the Lambeth pottery, to be followed by other models depicting the young Queen Victoria, Lord Nelson and various other famous names of that era.

Until 1867, Doulton was primarily concerned with utility wares—pipes, garden vases and the like. But in the Paris Exhibition of that year, some seventy pieces of decorative ware were shown. These not only impressed art critics and the viewing public, but caught the appreciative eye of Queen Victoria who ordered some pieces sent to London. For the rest of her long reign, the Queen showed great personal interest in the Doulton works and its imaginative craftsmanship.



Encouraged by the royal patronage and success of the Lambeth art wares, Henry Doulton decided to extend his interest in decorated pottery into other fields—those of fine earthenware and bone china. He bought an old pottery at Burslem in Staffordshire and surrounded himself with a handpicked staff of designers, modellers and artists. These men were true specialists, to a degree unparalleled in our time. One, for example, spent his lifetime in the painting of roses, orchids and other flowers onto the pottery, another concentrated on mountain, lake and other landscape paintings. Still others were experts at the painting of fishes, game and animals or portraiture, heraldic painting or figure and animal design. It was a factory of master designers.

The Twentieth Century witnessed still greater successes by this unique potter. The rediscovery, after long and patient research, of glaze and color secrets once known to Chinese potters of the Sung and Ming Dynasties and then lost for centuries, is credited to Doulton. For this and other work, the Royal warrant was given to Doulton in 1901.

About 1907, Royal Doulton received a mysterious special order for a cobalt-blue dinner service of 3,000 pieces, including vases, all to be heavily gold encrusted. The design chosen, Royal Doulton craftsmen began the careful production of the mammoth china order. Everything had to be hand-decorated, of course, in the Doulton tradition. It was a two-year task. When the magnificent cobalt and gold set was completed, the identity of the buyer was revealed as Abdul-Hamid II, Sultan of Turkey. The valuable china was carefully crated, insured and shipped to the Sultan's royal Turkish palace.

Its Constantinople arrival coincided with a revolution. Abdul-Hamid had been taken prisoner and exiled to Salonica. The cargo ship's officers warehoused the Sultan's china and notified London. The exiled Sultan would have no use for the china, nor could he pay the bill, so it was decided to return the china to England. The underwriters insisted it be repacked by a skilled Royal Doulton man.

A packer named Tom Clarke made the necessary journey to Turkey to perform the job. On the last lap of the return voyage, the ship carrying the china caught fire in the Bay of Biscay and went to the bottom with its priceless treasure.

When the set was originally executed, several extra pieces were made as a safe-guard against damage in transit. Today, these pieces are part of Doulton's unreplaceable historic ware collection which has been on exhibition in the United States and abroad and admired by thousands for its fabulous detail.

Today, Royal Doulton is a treasured name in fine bone china dinnerware and their figurines, character jugs and Toby Mugs are known by collectors the world over.

Such is the fascination of the English Toby Mug and its near relation, the Character Jug, that anyone fortunate enough to become the owner of even one or two examples, is almost irresistibly fired with the desire to become a collector.

The number of genuine Eighteenth Century specimens still in existence is small and the scope for forming a collection of these is necessarily limited. On the other hand, thousands of enthusiasts all over the world find unending interest and pleasure in collecting those created in our own time by Royal Doulton. They are Twentieth Century descendants of a long historical line of tankards and jugs, fashioned in human likenesses by potters through the ages. The early Toby Mugs were so made that each corner of the tricorn hat formed a convenient spout for drinking. Today,

vivid likenesses of Long John Silver, Rip Van Winkle and present day luminaries like Sir Winston Churchill and Field Marshall Montgomery have been colorfully produced by Doulton craftsmen.

The famous collection of Royal Doulton figurines, now totals more than 2,000 separate figure creations. Loved by all are a series of bone china figurines representing characters from the stories of Charles Dickens. Each figurine, sensitively modelled in detail and delicately hand-painted in rich, luminous colors, brings to life a well-known Dickens personality. Royal Doulton began the creation of Dickens ware in 1912.

There are larger potters than Royal Doulton, and others with more ancient names. But the Doulton name ranks highest among collectors of the unique art of decorated china. ▲

## OPPORTUNITY AND ART:

*continued from page 83*

The answer, like the question, is obvious: the professional artist seldom has true security, either in the art world (which, disappointingly, will be discovered to be very political) nor in the realm of his own finances. Many outstanding artists live on a level that would be unacceptable to the average person. But—and this is a very big "but"—the artist is sometimes the most satisfied individual *because he is doing what he wants to do*. The true artist does not consider money the most rewarding of all possible human experiences. He finds a much richer reward in his art itself and in pursuit of an inspiration he is compelled to express. He is a much more complete being for doing just what he is doing. His art is like a religion, not a business.

If we face realistically the problem of just what is the definition of the role of the artist in our time and culture, we realize that it is not limited to being a painter, a sculptor, or craftsman. The so-called area of commercial application of art is practically unlimited. Consider the following fields; the commercial magazine illustrator, the cartoonist, the scientific illustrator, the draftsman, the entire advertising field, publishing. And for the designer, there exists an almost unlimited field of opportunity. We must have furniture, dishes, glassware, household utensils, cars, tools, glassware, rugs, fabrics. We must have the interior decorator, the theatrical set designer, the graphic artist for films and television. We now recognize the necessity for the package designer, the window display artist, the sign painter, the muralist who works with the architect in so many new ways. All of these fields are substantial ones, offering financial security and occasionally a lucrative reward for originality of concept and execution.

And there is the teacher. To know the thrill and excitement of guiding somebody to self-expression and new horizons is far from the least rewarding of life's experiences. Being an artist-teacher is more often than not the artist's ultimate role in our culture. How can anyone measure success in terms of showing children something beautiful and fresh, or breaking through the crusted shell of convention and bias so that adults become aware of the beauty of creating and expression?

Or to create yourself. What greater satisfaction could there be than the awareness that we have found a reason for existence in contributing to the rest of our fellows something beautiful and of lasting significance? Or, if our talent be modest, what does it matter that our effort have only momentary significance, particularly if we know we have also been instrumental in bringing to others the same fullness of creative potential? That is the teacher's goal realized. ▲



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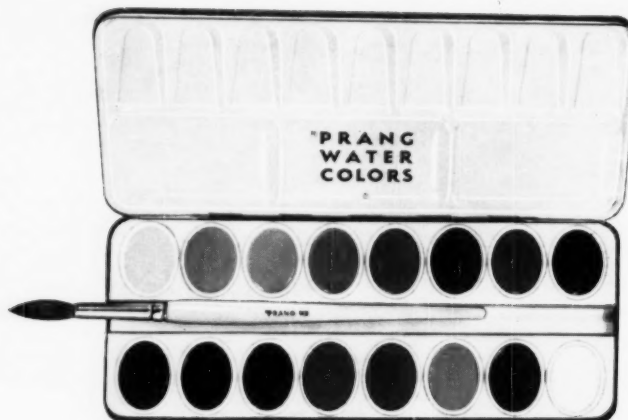
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